

A Helpful Page for Women of All Classes

THE NEW CONTEST FOR WOMAN'S PAGE

Virginia Colonial History to Form Basis of Timely Course of Study for Virginia Women, in View of the Approach of 1907.

The editor of the Woman's Page in The Times-Dispatch has been so encouraged by the result of a Shakespearean course of study that with the opening of the autumn season in September, heralding the approach of the year 1907, the subject of Virginia colonial history has suggested itself as something that must appeal with peculiar force to Virginia women at this time.

Viewed in the light of the past, and the best practical evidence of patriotism, however, on the part of statewomen, as well as statesmen, is a thorough knowledge of State history.

That of the United States, as a whole, has been characterized as sadly lacking in romance and picturesque. Such a charge could not apply to the colonial annals of Virginia, the pages of which are alive with the brilliant deeds of brave men and resplendent with the stately figures of beautiful and gracious women.

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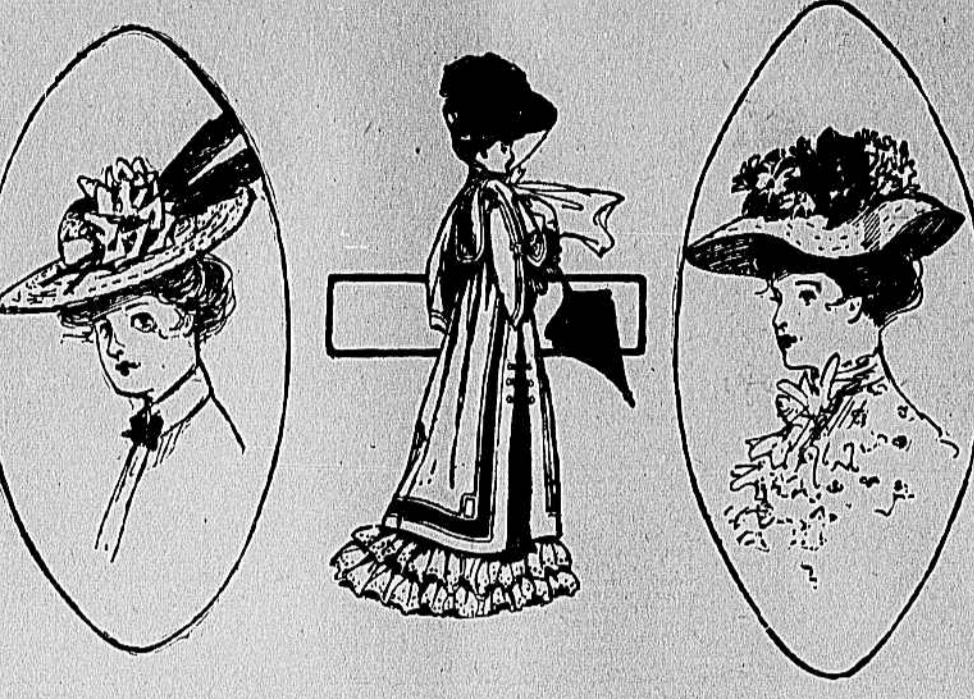
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ATTRACTIVE HATS AND WRAP FOR SUMMER



- (1) This sketch pictures a hat appropriate for wear with morning suits. It is the modish, coarse tan straw, and the decorations are two black quills and a huge knot of black silk ribbon.
- (2) This stunning coat was made from grey tulle, and from and sides and around back there are bands formed of beige brown velvet ribbon in lattice effect. Small panels of this trimming are also used on the deep scallops around neck. The straps and buttons are gold.
- (3) This one is one of the pretty flexible straws, in pale yellow, trimmed with pink primroses, and at left side, where the flowers join, there is a lopped bow of black velvet ribbon.

For the Hostess

Paper Table Furnishings.

Paper table furnishings, including tablecloth and napkins, as well as all sorts of dishes, are now made in such beautiful styles and materials that they should be largely used during the outing season, when trolley rides, picnics, lawn parties, and all sorts of out-of-door festivities are more enjoyable than indoor functions, for by their use all washing and ironing of linen, and nearly all dishwashing, is done away with.

A hostess may use the veranda and lawn as a reception-room for her friends, and treat them to a delicious spread on paper, or (if she can command the use of a team and wagon) take them to some grove, lakeside or historic spot, and serve refreshments at any hour. Such an outing serves every purpose of a lawn party, with the drive as an added pleasure, and the work is mainly in preparing the food.

The list of paper dishes on the market includes fancy cases for loaves and salads, frills for croquettes, cups for salted nuts, and all sorts of pretty dishes for little extras, as well as the must-be-had dishes of various shapes and sizes. If the hostess prefers to set a table with a cloth, the whole lunch set, with table cover, napkins, and a dozen doilies to match.

For a lawn party where shade is lacking, the difficulty may be overcome by using paper lawn umbrellas, which may be had in sizes varying from four to twelve feet (open), and prices ranging from seventy-five cents to three dollars and fifty cents each. While not camp, they are very durable, and may be used many times, besides giving, at the time of use, an appearance of elaborate decoration, as well as providing requisite shade. When these umbrellas are used, each guest may be furnished with a handkerchief costing a few cents, to use when moving about. This will prove a suitable souvenir of the occasion. Luncheon cost so little that numbers of them may be used as decorations, even when not needed for light.

Invitations, place cards, souvenirs, and all such little things may be made from paper, and be as beautiful or as absurd as the hostess may decide in keeping with the general tone of the entertainment. Modern paper goods, seen particularly fitted to those who live on farms or in suburbs, where they may be used in all sorts of pretty places in which to enjoy their leisure.

The housewife may have just "loads" of fun, trim, and other little things, and work to take them out for, and when it is gone, they may be used as a souvenir of the occasion. Luncheon cost so little that numbers of them may be used as decorations, even when not needed for light.

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one pint of olive oil; two tablespoonfuls of lemon juice; two tablespoonfuls of vinegar; one teaspoonful of powdered sugar and one-half teaspoonful of mustard.

Mix the salt and paprika, and add the yolks of egg, which should be fresh; beat until the yolks are well thickened, then gradually add the lemon juice and vinegar. Put a Dover egg-beater into the mixture and beat in the oil, a teaspoonful at a time, beat thoroughly between each addition of oil. Add more seasoning, if needed, cover with an earthen dish, and let stand in a cool place until time of serving.

Serving Salads.

To determine the place of a salad in a meal, note its nature and why it is served. Fish served with rich sauces, needs a mild acid and a dilutant, to tone down the richness. The same is true with roasts and game. Then a crisp, succulent vegetable with the simple French dressing would render the fish and meat course complete, and a rich, heavy salad would be quite out of place.

For aesthetic reasons, cucumbers or tomatoes, preferably cucumbers, are the choice with fish, while cress, celery, endive, lettuce, and other salad vegetables, are to be preferred with roast or game.

A mayonnaise of cauliflower, tomatoes or asparagus, is often served as an entree or a course by itself. A cucumber salad with fish, does not preclude the serving of a second salad; but after serving a salad with game, no salad, as a fruit salad, should thereafter appear.

Celery, with mayonnaise dressing, accompanies wild duck and birds with dark flesh. Lettuce, or lettuce and tomatoes with French dressing, are preferred with quail, broiled chicken, or game with light meat, while cabbage, with mayonnaise dressing, is to be preferred with oysters are served.

—Janet McKenzie Hill, in "The Up-to-date Waitress."

Shakespearean Garden.

The following letter, written to the editor of The Times-Dispatch Woman's Page from a heretofore contributor to the Shakespearean contest, will certainly give pleasure to those who read it. The letter is as follows:

As I have no books of reference, it is impossible for me to answer all the questions on Henry VIII. In reading the play I am struck with the truth of the poet in bringing out character power, without the aid of beauty or intellect, in the description of the garden of Arden. And how he shows the sweet use of adversity in that of Wolsey, greater in his fall than ever before, crowning the glory of his life with a teachable spirit and a willingness to confess his faults.

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Poet's Corner.

Drayton's Lyric.

The English poet Drayton, on the sailing of the English ships to Virginia, wished his countrymen good fortune in the following glowing lyric:

"You brave, heroic minds,
Worthy your country's name,
That honor still pursue,
Whistling off their heels
Lark here at home with shame,
Go and subdue."

"Britons! you stay too long,
Quickly aboard bestow you,
And with a merry gale
Swell your stretch'd sail
With vows so strong
As the winds that blow you!

"And cheerfully at sea,
Success you still entice
To get the pearls and gold,
And ours to hold
Earth's virgin paradise."

Clay and the Potter.
What is the end, O Potter, what to be
The shape, design and color planned for me?
Seems it would help could I foresee the thing
Thou meanest to complete by this slow fashioning.
Might I not haste thee to the ultimate
By knowing what it is thou wouldst create?

Coherent power taking inert clay
Selecting and omitting with sure play
Of steady fingers; skilful, not to be
Resisted or evaded; patiently,
As one who knows the end, the Potter stands
And guides, or fast, or slow, the wheel
With his wise hands.

Silent, inscrutable, the Potter stands
And guides his wheel with careful, skillful hands.
Selects and sets aside, makes great or small,
And tells his plans to no one, and hears
all.
And takes inanimate clay and gives it
life.
Of interest and question and desire.
—Louise Driscoll.

The Grace That Charms.
The girl who's always first in the ring,
When you're choosing, in games you play,
Is not the brightest or prettiest girl,
But the one that's cheerful and gay.

The girl who is kindly and cheerful,
—Who has something pleasant to say,
Who makes the best of the world as it is,
Is the one who's sought every day.

And older, as maid or as matron,
Her smile is still cheerful and bright,
Her eyes are still clear and sunny days,
And there's never a gloomy night.

And when the girls have all older grown,
She still may be known at a glance;
It's not the girl who's most stylishly dressed
Who has partners for every dance.

And when her eyes have grown dim with age,
And her brown hair white as the snow,
You'll meet with no one more cheery
And bright
Where'er you may happen to go.

She seems to forget life's ills and strifes,
And recalls but the happy hours,
And while some drink naught but the dregs of life,
Her cup holds the nectar of flowers.

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Our Shakespeare Contest.

Human nature is prone to favoritism. Dickens, when asked which of his books he liked best, said that "every father had a favorite child, and David Copperfield was his."

The editor of the Woman's Page confesses to strong favoritism in regard to anything about Julius Caesar, because the editor admires him as much as even "Miles Standish" could possibly do.

Shakespeare's conception of Caesar is, it is true, unusual, but the play is nevertheless so thrilling and the more it is studied the more apparent its fine points become.

Some years ago it was the editor's privilege, in directing Latin classes at Western University, to have a number of students who, in reading Caesar's Commentaries, used Shakespeare's "Julius Caesar" for supplementary discussion and criticism.

In the adoption of the play as a text-book, it was gone over at least once every year, and never, without some point of interest, undiscovered before, presenting itself.

The tragedy has thus not only survived the test of time, but has won and is constantly winning upon the appreciation of the literary, critical and scholarly contingent of the world, which looks at it with great advantage, being left to the opinions and investigations of many who have gone before and left the lives of others richer by their legacies.

Questions on "Julius Caesar."

1. Which was the tragedy of "Julius Caesar" probably written? What is the real length of time in the play?

2. Who is the hero of the play? Whence does the story of the ghost come? Was it Caesar's ghost?

3. What was the feast of the Lupercalia? What is the date of the idea of March? What omen terrified Calphurnia?

4. Where does the meeting of the Roman Senate and Caesar's assassination take place, according to Shakespeare?

5. The naming of Old Point Comfort dates back to the arrival of the first colonists. Why was it so called? What one condition does Brutus make before Antony begins his speech?

6. What fine art does Shakespeare use in making Antony deny the assertions of Brutus by implication?

7. How many arguments did Antony advance to disprove the charge that Caesar was a tyrant?

8. After he has won the attention of his hearers, what appeal does he make to their pity and their curiosity?

9. Why does his association of Caesar's mantle with the overthrow of the Norvill arouse strong feeling in the hearts of his hearers?

10. How many arguments does Antony use throughout? What constitutes the remainder of his speech?

11. Contrast the characters of Brutus and Cassius, as described by Shakespeare.

12. Who were the triumvirs, and what was the nature and effect of their proscription list?

13. What position and rank did a praetor hold in ancient Rome?

14. Antony says, in his oration, referring to the assassination of Caesar: "In his mantle, muffled up his face, Even at the base of Pompey's statue—Which all the while ran blood—Great Caesar fell!"

Where did Shakespeare get the idea that Pompey's statue "ran blood"? Did he invent it? What was its force?

15. In what respect does the ghost that appears to Brutus on the eve of the battle of Philippi differ from the ghost in "Hamlet" and the ghost in "Macbeth"?

16. How many wounds did Caesar receive before he "fell at the base of Pompey's statue"?

17. Where was Philippi?

18. Why was the battle near this place, known as the decisive conflict of the world?

19. What do you think of Shakespeare's delineation of Julius Caesar?

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